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ABSTRACT

Amish music has its roots in Mennonite history and music. To study a selected piece of Amish music, one should first understand the heritage of the music that demonstrates the constancy of the Amish traditions. With that in mind, a brief history of the Mennonites and Amish is offered including information about their music. The Mennonite hymn book, the "Ausbund," is believed to have appeared in 1564 and is still used today by the Old Order Amish. A description is given of the Amish church service, which includes the singing of four hymns in High German. Because visitors are rarely allowed to attend an Amish service and are not allowed to record the music of the service in any way, a transcription is offered of the hymn "Lebt freedsam, sprach Christus" as recorded by 12 Old Order Amish in Ames, Iowa on February 8, 1943, for the Library of Congress. The appendices contain the text of the "Hymn of Discipleship," information on sources of inspiration for hymn texts, a facsimile title page of the "Ausbund," and photocopied photographs of Amish homesteads and other buildings. A 26-item bibliography also is included. (JB)

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The Music of the Amish: Constancy Amidst Early Turmoil

by

Donna Dee Hardy

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Introduction

My study of one particular Amish hymn led me to several discussions with a member of the Old Order Mennonite Church of Stoughstown, Pa. Her store became a focal point for my inquiries and provided the opportunity to talk with her two teenage daughters about their lives and the hymns they sing. Further inquiries led to photos and information from another researcher, Linda Zipparo, who had a non-musical focus to her interest. My greatest experience was to sit in both Old Order Mennonite and New Order Mennonite church services and make comparisons with the Amish forbearers. To have had the opportunity to hear the Old Order Mennonites sing their hymns in the High German and use the same style as the Old Order Amish was an opportunity not many music scholars have had.

The Amish music has its roots in Mennonite history and music. This Mennonite lifestyle was founded on Biblical teachings and continues today. The Amish break with the Mennonites and their own religious history marks them as unique "Plain People." They were the most orthodox sect of the Mennonites. Therefore to study a selected piece of Amish music, the listener should understand not only the music but also the heritage [of the music] which demonstrates the constancy of the Amish traditions. For these reasons, this will be a study of the Amish music in the past and the

present with a transcription of a recording of several Amish singing "Lebt friedsam sprachs Christus."

The history of the Mennonites begins with the sixteenth century religious persecutions of the Swiss Brethren. Their beliefs, which included the idea that one should be baptised only when he or she understood the confession of faith, spread from Switzerland to other countries. Many of the early believers were martyrs for their faith; they constantly faced the possibility of persecution, death, or imprisonment because of their conflict with existing state churches of the Reformed, Lutheran, and Roman Catholic faiths. In the Netherlands, where the Swiss Brethern were known as Anabaptists, a Roman Catholic priest named Menno Simons became a baptised member, parting with the Catholic Church. As an active Anabaptist, Menno Simons was a powerful leader wHo established many new churches. The movement spread throughout the Netherlands, Switzerland, and Germany, and its followers became known as "Mennonites."

Whereas beliefs about baptism were the critical difference between the state religion and Mennonites, there were some similarities. In both groups, leaders composed hymns for their followers.

Simons wrote his first hymn, "Hymn of Discipleship," around 1540 (See Appendix A). This hymn text has been translated with both the meter and rhyme pattern of the original language preserved. I noted that the hymns in the

religious services are sung in German. Simon's text states his belief that evil temptations confront the Mennonites and asks for continued Divine help to remain strong and to do the Lord's will. This philosophy, was always present in Simons's teachings, reminding his followers that as suffering and persecution had followed them, these problems still lay ahead of them.

The Dortrecht Confession declared the personal significance of the Mennonites' faith. This and other early church publications were dangerous to own. Possession could bring about punishment by local officials or others not tolerant of the owner's beliefs. The Mennonites were sometimes tortured to reveal family names of other church members. Political and religious groups resented their presence and tried to eliminate the Mennonite believers and their faith.

The Martyr Book (Smith 1929:312) telling of the persecutions and sufferings of the Mennonites, was used to reaffirm and strengthen the convictions of their beliefs, during their imprisonment. (See Notes 1 and 2)

The prisoners suffered severely; no lengthy text could ever accurately describe their feelings during these periods of persecution, torture and death. The following account of the experiences of the martyrs, one of whom was Menno Simon's brother, provide some contextual information about the depth of their suffering:

> Michael Sattler, an ex-monk of Ensisheim, was one of the first of the Reformation martyrs to be put to death, in 1527....The court which ordered his death decreed that he
>
> "shall be delivered to the executioner, who shall lead him to the place of execution, and cut out his tongue, and then throw him upon a wagon, and then tear his body twice with red hot tongs, and after he has been brought within the gate, he shall be pinched five times in the same manner."
>
> This order was literally carried out after which the mutilated body, such as was left of it, was burned at the stake. (Ibid., 318-319)

The martyrs' writings are the sources for the Mennonites' hymn texts. The hymnbook of 1564 contains "140 hymns and 812 pages of verse but no musical notation" (Hostetler, 1968:123). The words reflect the hymn writers' wide range of education; some were trained at universities while others had only basic skills of reading and writing. The tunes were transmitted orally, and were probably original (Yoder), some used familiar tunes of other religious denominations, and others were possibly folk tunes. (See Appendix B for the subjects of several Ausbund hymns and Appendix C for a facsimile of the title page title of the first American edition, 1742.)

Understanding the hymn texts and singing the music helped to unify the Mennonites and enhance appreciation of their heritage.

As the Mennonite movement grew, different congregations had varying interpretations of shunning or "Meidung", a social punishment of non-communication with a Mennonite who

had sinned. Some groups observed shunning only during communion, but in the Netherlands they strictly adhered to it on a daily basis. One strict follower was Mennonite bishop Jacob Amman, from Bern, Switzerland, whose orthodox beliefs included non-infant baptism; his followers in the upper Rhineland became known as the Amish. This most orthodox sect of the Mennonites expected, then as now, to be persecuted and misunderstood, just as Jesus and the apostles had predicted.

The Mennonite hymnbook, the Ausbund (1564), (See Note 3), was brought to America; its texts and, presumably, singing style are preserved by the Amish to the present time. The Ausbund "is the only Protestant hymnal of the sixteenth century still in use." (Umble, 86)

The Ausbund, or "Dicke Buch," remains the hymnbook of the Old Order Amish, who are the most orthodox of the Amish sects, and is still used in the two largest American communities of Amish: Holmes County, Ohio and Lancaster, Pennsylvania. (For salient features of Amish life, see the photographs in Appendix D.) The hymnbook is one of several traditions shared by the many sects who comprise the Amish culture. (See Note 4)

The Amish hold their weekly church service in a home. This custom began when different governments forbade their forefathers to build their own churches. The Sunday service is part of a long day of fellowship for the assembled Amish

who have driven in their buggies to the home where the service will be held.

The Amish order of service which never changes is very similar to the Old Order Mennonite service I attended on March 20 1988. The worshipers sing three hymns, hear an address of perhaps forty-five minutes, participate in silent prayer, hear a scriptural reading, listen to another sermon for approximately one hour, experience a long audible prayer and benediction, and sing the final hymn (Umble 84).

No musical instruments are used and part singing is discouraged. The singing is from the Ausbund, the present version of which is believed to have appeared in 1564 (See Note 5). Continuing the customs of their forefathers, the Amish have kept the same hymns and hymn tunes. "Some of the hymns were no doubt circulated in manuscript and the earlier printings were probably broadsides or small collections. These collections appear to have grown in size until about 1560 when two books of more than fifty hymns each were in use among the Brethren" (Umble, 1939:85). From these collections, the largest selections were chosen and became hymn numbers 3 to 80 in the Ausbund. The hymns printed in the 1564 hymnal, are those numbered 81 to 130 in the Ausbund. Hymns 131 to 140 may have been added much later; hymn 132, for example, celebrates the martyrdom of Hans Landis, who was persecuted and died on St. Michael's Day in 1614.

During a service, the leader or "foresinger" begins a hymn with a few tones and then the congregation joins in, or he sings a phrase or line and the congregation then imitates him. He gives the page number, and sings four to five notes on the first syllable. The congregation is expected to join in for the second syllable. This practice originated when few people knew how to read and few books were available. In her study of Old Order Amish in Ohio, Abbie Huntington (1976:798) states that "foresingers are men in the congregation who lead the hymns. There are several in each congregation, in fact any man can lead a hymn (a woman may not)." According to Huntington, the foresinger's duty is understood by the congregation. The hymn may or not be a couplet; a non-Amish person cannot tell from the text but the congregation knows and expects the foresinger to sing only the first syllable if the hymn is a couplet (Ibid., 798).

This hymn is distinctive for the High German text. The singers do unstressed endings not dropped or weak as in the Amish Pennsylvania Dutch. The text is sung in German as it was centuries ago, with no alteration of the language. Frey cites the following examples (1949:138):

> ...the adjective "deine(your),...is simply "dei" in Amish Pennsylvania Dutch, but keeps its full pronunciation "dine-ay" in Amish High German. The orthographic symbols "o" and "u" in the German text are not pronounced with any rounding of the lips by the Amish, as they are in modern standard German. Thus, "frohlich" is pronounced "fray-lich," and "Fusse" (feet) is pronounced "feesa." All these peculiar pronunciations, however, are simply the regular American-German pronunciations that were prevalent in the eighteenth and nineteenth centuries among Germans in Pennsylvania.

The first hymn of the service concludes when the ministers walk into the room, no matter what verse is being sung. It is shorter than the two others sung during the service for certain Amish sects. The longer songs last 20 minutes or more.

While visitors are rarely allowed to attend an Amish service, they cannot record the music of the service in any way. Therefore, to examine the performance style of an Amish hymn, I have transcribed a rendition of "Lebt friedsam, sprach Christus" as recorded by twelve Old Order Amish in Ames, Iowa, on February 8, 1943. (Marcus Bach and Addison Alspach recorded this song which was translated for the accompanying booklet by Edith Palmer.) The group from Kalona, Iowa, agreed to come to a studio on the campus of the University of Iowa late at night and record a hymn from the Ausbund for the Library of Congress.

The hymn text as it appears in the Ausbund

Lebt friedsam sprach Christus der Herr

Zu seinen Ausserkohren,

Geliebte nemt diss fur ein Lehr,

Und wollt sein Stimm gern horen.

Das ist geseit, zu ein Abscheid

Von mir, wollt fest drinn stehen,

Ob scheid ich gleich, bleibts Hertz ben euch,

Biss wir zu Freud eingehen.

The translation reads:

Live peacefully, said Christ the Lord

To his chosen.

Beloved, acccept this teaching

And listen gladly to its sound.

This I say at parting:

Adhere to it.

Though I go my heart remains with you

Until we enter the joys of heaven.

(Ibid., 153-54)

In transcribing the recording, no attempt has been made to indicate precisely the entrances of the congregation nor ornaments and slides from one tone to another. The letter "S" indicates foresinger, "C" the congregation which consists of both male and femalde singers. The text is underlaid in the transcription, and above it appears a phonetic rendering of the singers' pronunciation. Notes sung higher than written pitches are indicated with an an arrow. My transcription of "Lebt friedsam, sprach Christus".

♩ = approx. 106 m.m.
S (LEAD)
C (all)
Lebl
Fried-
sam
stay
er-hair
ye
le-ear
cane
name
be
cheer
ful
run
put
tie.
der
Stimm
Ren
Rit:
* S = solo
C = chorus
higher than the written pitch
lower than the written pitch
sliding to the tone
slightly before the beat
slightly after the beat

Pitch is becoming flatter
Increase in tempo
C
di
SEAR
es_chay
to·oy
t·oo
why
achin,
a
NEAR
Vell
Swell
PEAR
Fast Rit.
yun,
o
chī
ē
dear
bī,
tear
s_bye
e_yein,
Rit.
A tempo
NEAR
R
t'WAR
R
dī
ē
yun
hem

Several musical aspects can be noted:

1) Range: Men Women

2) In chorus sections the male singers are an octave below the females.

3) From the beginning of the performance (A = 440) to the end, the pitch drops one-half step.

4) The singers use no vibrato.

5) The sound is focused in the singers' throats.

6) The pulse is not consistent.

7) This song is non-metrical.

8) A short-long rhythmic pattern is frequent.

9) The voices usually slide from a short note to a tone of longer one.

10) There are few skips in the melody. The voices move primarily by step.

11) Entrances by the group are not simultaneous.

12) There is usually no break when the chorus joins the leader.

13) Breathing is usually not in unison.

As I parked my car near the horse drawn buggies, I could not help think of the devout commitment the Amish have made to live their beliefs in their lifestyles. Music not only plays an important role in the social interaction of their young people but also in the worship services. The constant reinforcement of their early history in the hymn texts keeps their social and religious bonds steady. Their respect of tradition is unquestioned. As music is a unifying vehicle to those participating in singing, the Amish thoughts are also unified while they sing the text. This is the case in "Lebt friedsam sprach Christus" which emphasizes the acceptance of the teachings and of living the message.

By following traditions that are centuries old, by having strong family relationships, and by not yielding to "the ways of the world" the Amish have steadfastly maintained their forefathers' purpose of life on earth. It is clear that one of these purposes is to praise a God with a collective voice in song.

Notes

1. The believers who were persecuted and cast into prisons used much of their time writing and thus created continuity in the preservation of their history for following generations. Their writings were compiled in an anthology, Pennsylvania German Society (Smith 1929: 313) which came from the first printed collection in 1562 at Emden. The printer's name was purposely omitted for fear of persecution.

   One passage seems to illustrate the tenor of the accounts:

   Frequently, in the days of persecution, those who suffered for their faith composed hymns while in prison. These writers reflected a wide range of education from university training to those who had the basic skills for reading and writing. However, the messages from those of different educational levels reached the hands of their fellow sufferers and were both preserved and sung by them for a long time afterwards. When these stories of the trials and sufferings of martyrs would be told in song form by their admirers, the heritage was being preserved. In

this way, hundreds of such martyr hymns became current among the Mennonites during the first century of their existence and centuries later, having been secretly copied and distributed among those of similar religious persuasion. Under the stress of persecution, the Mennonites made these historic stories become an important part of their religious worship (Ibid., 212-213).

2. The methods of execution carried out against the martyrs were as cruel as fanatical ingenuity could devise. Burning at the stake, sometimes with a slow fire, was a common method; frequently a bag of powder would be tied about the neck, or placed in the hat of the victim, which would hasten his death when it caught fire and exploded. Women were often tied in a bag, and thrown into rivers and lakes. Occasionally victims were buried alive. Men and women were stretched on the rack until their bones cracked and blood spurted out had their tongues and limbs pierced by screws or pinched in vises for the purpose of forcing them to betray the hiding places of their fellows. But seldom even under the greatest pain and agony could they be forced to implicate their friends, or fellow believers. (Ibid., 318-319)

3. A few years ago, Professor H. S. Bender, of Goshen College, found a 1564 copy of the Ausbund in a bookstore in Harrisburg, Penna. This is considered the earliest known edition of this hymnbook.

The complete title is Ausbund, Das ist etliche schone Christliche Lieder, Wie sie in dem Gefangnisz zu Bassau in dem Schlosz von den Schweitzer Brudern, und von anderen rechtglaubigen Christen hin und her gedichtet a worden" (Bachman, 222).

4. The children go through eight grades of school studying the basic subjects of reading, writing, and math. They have their own schools, and the classes meet in one large room. The Amish are taught English; they also speak and read both High German and Pennsylvania Dutch. The older students assist frequently in teaching the younger children. Boys and girls each have separate chores in the school; the girls usually do domestic chores and the boys carry out the heavier ones. Due to their strong belief that anything beyond eight grades will not benefit their children in the Amish lifestyle, the Amish have been involved in court cases, and special arrangements have been made to allow for these Amish students to fulfill state requirements.

The adult Amish have their own chores, which in most cases are the same as their forefathers'. Generally, their income stems from agriculture while some Amish men make buggies and harnesses or repair them. Some have sawmills which are belt-driven using gasoline engines, not electricity. Plows are drawn by horses; no tractors are used on their farms in most cases. However, some Amish sects do use plows, while others maintain that the lighter weight of the the horses and plows are better for the nurturing the soil. This latter method has proven itself for years, because the

Amish have among the best farm yield per acre in the country.

They choose the simple, plain style of farming and living. They do not send their older family members to a nursing home; they provide for the needs of the older generation, who are part of the extended family living together in a house that begins to develop an unusual form, as sections are added on for the newlyweds and older family members.

The houses are heated by a wood-burning ranges or fireplaces. The exteriors of the houses are whitewashed and meticulously cleaned. Some Amish use one curtain across each window; others have none. The quilts they make for themselves and others are very famous, and the older ones with many dark colors are valuable. The extensive detail work and coordination of many female workers required to make these beautiful quilts is an example of the Amish community working together. Another example of the community spirit is when the men construct a large barn in a single day.

Many homes are filled with the voices of children, who are accepted as gifts from God. The Amish place no restriction on the numbers of children they may have. (One of my students at Shippensburg University is from

a Mennonite background and her one aunt had twenty children.) As soon as the children can walk, they are assigned little chores and are taught the ways of their parents.

The young people wear plain clothing similar to the adult dress. Most of the Amish clothing is made at home from one of the few patterns used by all the Amish women. The women's dresses frequently have a long apron over them. The color of the shirts and blouses is often described as Easter-egg colors: egg-shell blue, dark green, and magenta. Young ladies wear white prayer caps to cover their hair, which is usually in a bun, and large black bonnets to cover their prayer caps. Dark shoes and stockings are worn. No store bought hats or jewelry are permitted, no make up or nail polish allowed.

The men's coats have no lapels or outside pockets and their trousers are held up by suspenders. No buttons are used, only hooks and eyes. In the summer, the men and boys wear straw hats; in the winter they have black hats of a similar pattern with a wide brim.

5.

An interesting account of Amish singing in Iowa includes the following description:

In Gingerich's account of the Amish of Iowa, a newspaper man is quoted, who described Amish singing as "the oddest drone and wail and chant." Gingerich add: "There is no definite time in their music, and each syllable is a measure. It is much like a chant, but there are many more slurs than in the ordinary chant."

Umble states that "the tunes of some of these hymns are reminiscent of the Gregorian chant; others, if they are speeded up somewhat, bear a close resemblance to German folk tunes.' He includes a quotation from a description by Yoder: "There is freedom in the interpretation of the melody. One hears passing notes and embellishments in some voices but not in all. This practice no doubt, is a carry-over from the ancient method of singing plainsong chants" (Ibid., 225-226).

Appendix A

I. HYMN OF DISCIPLESHIP

c. 1540

To Be Sung to the Tune: "Where May She Be, This Darling Mine?"

I

My God, where shall I wend my flight?
  Ah, help me on upon the way;
The foe surrounds both day and night
  And fain my soul would rend and slay.
    Lord God, Thy Spirit give to me,
    Then on Thy ways I'll constant be,
    And, in Life's Book, eternally!

II

When I in Egypt still struch fast,
  And traveled calm broad paths of ease,
Then was I famed, a much-sought guest,
  The world with me was quite at peace;
    Enmeshed was I in Satan's gauze,
    My life abomination was,
    Right well I served the devil's cause.

III

But when I turned me to the Lord,
  And gave the world a farewell look,
Accepted help against the evil hord,
  The lore of Antichrist forsook;
    Then was I mocked and sore defamed,
    Since Babel's councils I now disdained;
    The righteous man is e'er disclaimed!

IV

As one may read of Abel, famed,
  Zacharirias too-recall it well-
And Daniel too, whom bad men framed
  So that he among fierce lions fell;
    So were the prophets treated, all,
    Christ Jesus too-it is good to recall-
    Nor were the prophets spared this call.

V

I'd rather choose the sorrow sore,
And suffer as of God the child,
Than have from Pharaoh all his store,
To revel in for one brief while;
The realm of Pharaoh cannot last,
Christ keeps His kingdom sure and fast;
Around His child His arm He casts.

VI

In the world, ye saints, you'll be defamed,
Let this be cause for pious glee;
Christ Jesus too was much disdained;
Whereby He wrought to set us free;
He took away of sin the bill
Held by the foe. Now if you will
You too may enter heaven still!

VII

If you in fires are tested, tried,
Begin to walk life's narrow way,
Then let God's praise be magnified,
Stand firm on all He has to say;
If you stand strong and constant then,
Confess His Word in the sight of men,
With joy He extends the diadem!

VIII

Come hither, bride, receive the crown,
And neckpiece wrought of burnished gold;
Put on that white and costly gown.
Thy years shall nevermore grow old.
From death to life thou didst arise;
All tears shall vanish from thine eyes;
No grief nor sorrow more shall rise!

IX

Now standest thou, Zion, in fairest hue,
A crown to thee, of grace is given;
The name of God and Jerusalem new
Upon thy sides are deeply graven.
Thou wert abused, yes, stripped quite bare,
But now art decked in garment fair;
Art entered to the rest that is there.

X

Then evil men shall, frightened, see
As they behold thy splendor mounted,
That these are they-Where shall we flee?-
Whose life by us was glibly counted
For folly and for ravings wild;
We judged these people were beguiled,
Who live forever, reconciled!

XI

He who this hymn for us did write,
And to God's praise sang gladly,
Had conflict oft; with flesh did fight;
Was tempted sore and sadly.
Pray God that love in him may rise,
Let him with Babel ne'er fraternize;
Then the Home awaits him, in the skies!
(Wenger, 1978:1065-1067)

This was published by K. Vos: Menno Simons, 1914, pp.153-56.

Appendix B

Sources for the Hymn Texts

The hymn texts, written in verse form, represent testimonials of many of the Anabaptists prisoners who were confined in a prison or the dungeon of the castle at Passau, Bavaria. A predominant theme in the works of these prisoners is their great sorrow and loneliness; the irony in the texts is that through their sorrow the prisoners shall be led to everlasting life because they stood against the wickedness of the world. For example, hymn forty-six has 260 lines which include comments on false prophets, tyrants, fanatics and terrible times. These themes discussed and written about centuries ago, are lived by the Amish centuries later because

> [e]ach time an Amishman sings these hymns [today] he reminds himself that it is worldly and sinful to be proud, to have any likeness made of himself, to have a whipsocket or dashboard on his buggy, or to display orown any fancy gadgets on his buggy, or to display or even own any fancy gadgets on his form (Hostetler 120).

When looking at the meaning of some of the earlier hymns, in the Ausbund, we can note that Hymn No. 1, by Sebastian Frank, is "How the Christian in Spirit and Truth should sing and pray and give praise in Psalms"; the second hymn is doctrinal; the third, cites all of the martyrdom from the Old Testament times up to and including the Roman Empire. The fourth hymn refers to the Book of Maccabees and is arranged metrically. Numbers 5, 6, and 7 commence the Anabaptist martyrology of Felis Mantz, Michael Satter and Hans Hut, all who experienced violent deaths prior to 1530. Number 11

isan example of martyrdom and is followed by many which are similar. No. 11 is about George Wagner, a man burned at the stake in 1527. This particular text includes his thoughts about leaving his family along with the strong attempt of his accusers to obtain a recantation (Smith 334-335).

Some scholars believe there is a link between the Swiss Brethren and early Protestant thinking, because hymn thirty-eight refers to John Huss who was burned at the stake at Constance in 1415. Also, number forty is about John Kock and Leonard Meister, who were tried for heresy at Augsburg in 1524.

In addition to hymns which stress the sacrifices of those who were strong in their faith, the "Ausbund" also contains hymns which emphasize other themes. Several hymns are of a devotional nature and many are comments on Bible doctrine. Number 54 discusses baptism; fifty-five is referred to as the Communion hymn; fifty-seven is the subject of love; sixty-seven covers regeneration and cites footwashing as one of the essential religious ordinances. Hymn eighty-one focuses on the Trinity; hymn 102 covers the subject of beards and the tonsure (Smith, 336-337).

Appendix C

Ausbund,

Das ist:

Etliche schöne

Christliche

Lieder,

Wie sie in dem Gefängnüs zu Passau im Schloß von den Schweitzer-Brüdern, und von anderen rechtgläubigen Christen hin und her gedichtet worden.

Allen und jeden Christen welcher Religion sie seyen, unpartheyisch fast nützlich.

Germantown:
Gedruckt bey Christoph Saur / 1742.

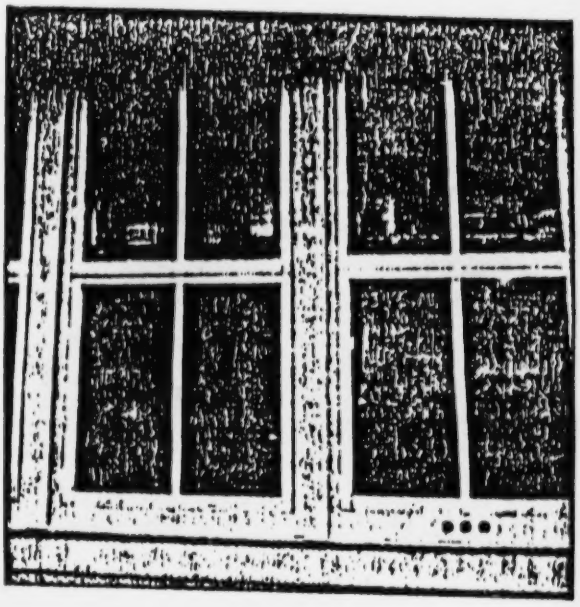
FACSIMILE TITLE OF FIRST AMERICAN EDITION OF THIS HYMNAL

26 Bachmann 1941:223

Appendix D

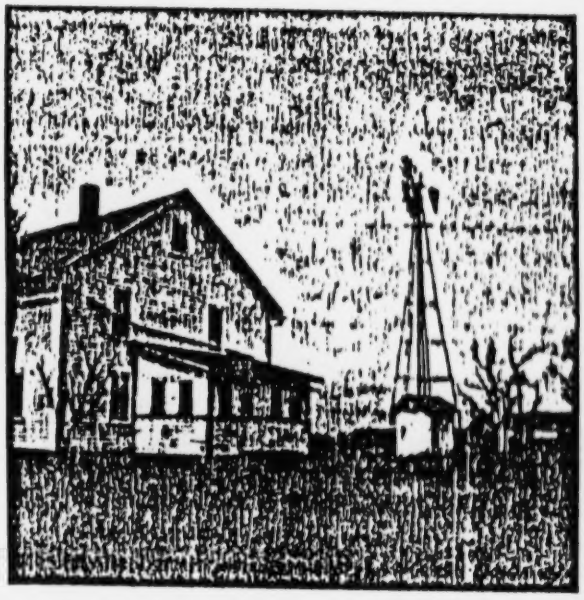
Photography by Linda Zappero

Amish home

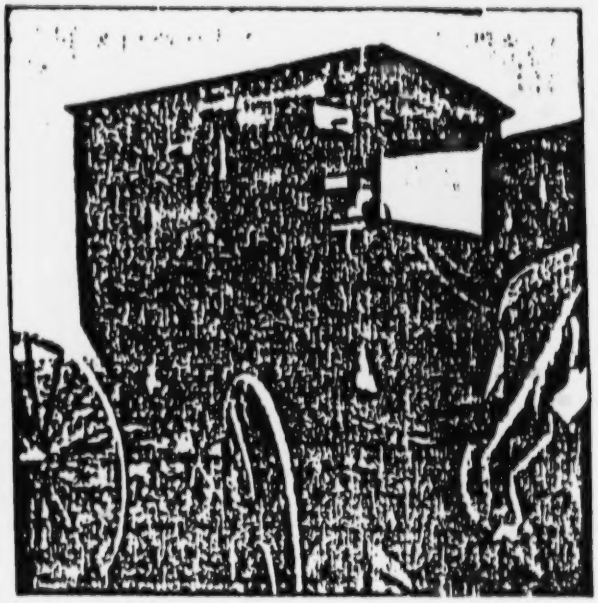


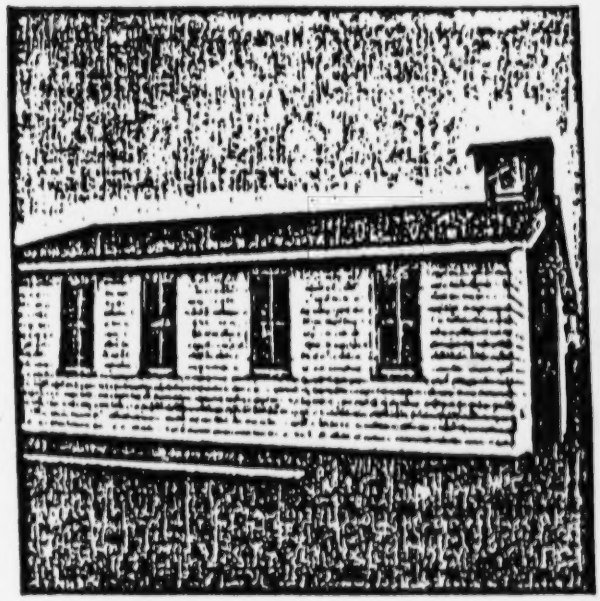
Homemade Preserves

One-curtain windows

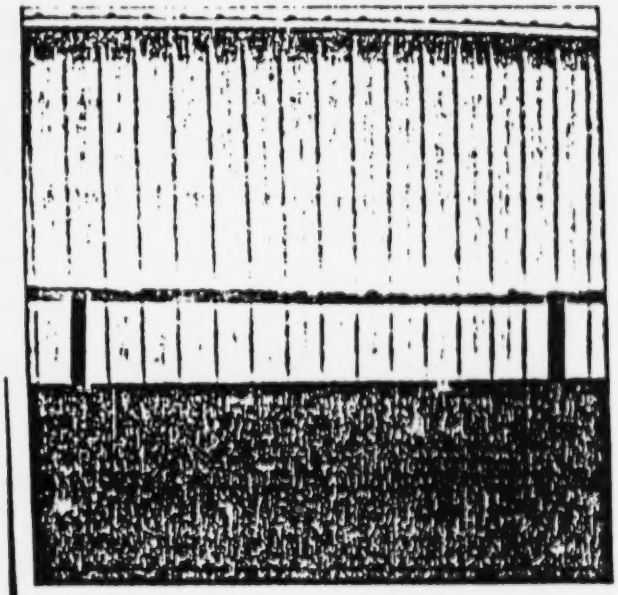


note - no electric lines

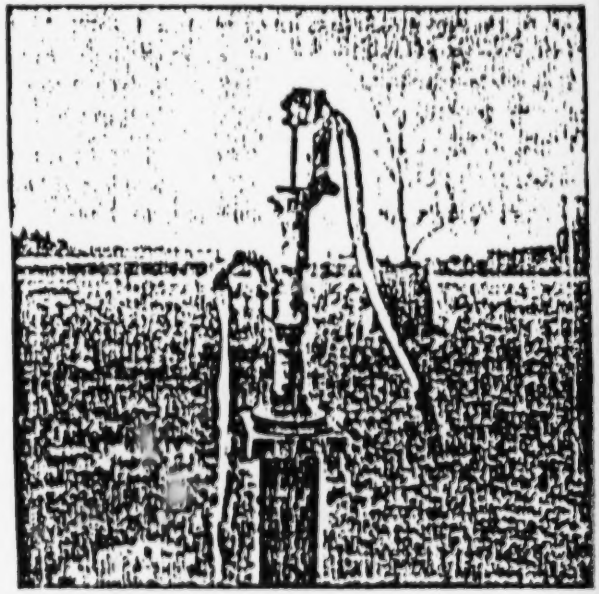




Schoolhouse
(note bell)



Hitching Post



Water for Schoolhouse

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Picture File: Pennsylvania Amish Education in Public Opinion newspaper articles

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Pennsylvania Room: Two folders of information on the Pennsylvania Germans: Newspaper clippings and featured articles, tourist booklets, pamphlets, and general information on towns and villages where the Mennonites and Amish live.

Pennsylvania State Library

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Harrisburg, Pennsylvania

General information about the Amish is available; no specific files, books, or articles on their music.

Recording

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Interviews

Owner of a Mennonite Store on Route 11, near Shippensburg, Pennsylvania, 28 and 29 March 1988; two daughters, 29 March 1988.

Several members of the Stoughstown, Pennsylvania, Old Order Mennonite Church, 3 April 1988.

Topper, Judy. Shippensburg, Pennsylvania, 9, 15, and 16 February 1988.

Baird, Shirley. Shippensburg, Pennsylvania, 29 March 1988.

Zipparo, Linda. The University of Pittsburgh, Pittsburgh, Pennsylvania, 4, 11, 18, and 25 February 1988.